SCHOOL OF MUSIC

CONCERTS

Est. 1888
UNIVERSITY of PUGET SOUND

A CELEBRATION OF COLLABORATION

Presented by the Puget Sound
Symphony Orchestra and Jazz Orchestra



Symphony Orchestra
Conducted by Anna Jensen

Jazz Orchestra
Conducted by Jeff Chang





Thursday, Nov. 19
7:30 p.m., Schneebeck Hall

PUGET SOUND SYMPHONY ORCHESTRA
AND JAZZ ORCHESTRA

Anna Jensen and Jeff Chang, conductors

Thursday, Nov. 19, 2026

PROGRAM

Symphony Orchestra

Whiskey Before Breakfast: A Partita for……Conni Ellisor
Orchestra and Bluegrass Band

I. *Overture*
II. *Whiskey Before Breakfast*
III. *Siciliano* - "Down in the Willow Garden"
IV. *Allemande* - "Widow's Dawn"
V. *Courante* - "Young Jane"
VI. *Allemande* - "Denver Belle"
VII. *Loure* - "Cro'Chaillain"VII.
VIII. *Breakdown* - "Leather Breeches"

Bluegrass Band

Paige Franklin '26, fiddle
Cole Simkin, guitar
Everett Skubinna '27, mandolin
Arnt Arntzen, guest, banjo
Spencer Tefft '29, washboard/spoons
Anna Jensen, upright bass

Jazz Orchestra

Big Dipper…….....Thad Jones

Take the A Train…….……..Billy Strayhorn
arr. Alan Baylock

Friday Night in the Cadillac Club……..…….……Bob Berg
arr. Chris Culver

Native Sons…….....Jeff Jarvis

Snakes……Bob Berg/Chris Culver

Combined Orchestras

A Tune to Tune To……Matt Catingub

Jackson Jay ’26, conductor

Thanks to Hank…….....Catingub

Pulse of Paradise……Catingub

Tropical Smoothie…….....Catingub

PUGET SOUND SYMPHONY ORCHESTRA

Anna Jensen, conductor

Flute/Piccolo
Levin Kapur '28, P
Janelle Lymus '29

Oboe
Isaiah Girges, guest performer, P

Clarinet
Emma Dubowitz '28, P
Aiyana Gonzales '30
Hailey Swanson '30

Bassoon
Bep Park '30, P
Olivia Schmick '26

Horn
Matthew Meinert '30
Maddy Miller '27, P
Leo Wadey '30

Trumpet
Justin Hames '30, P
Curtis Swanson '29

Trombone
Elizabeth Herrera '30, P
Gabriel Trilling '30

Tuba
Jayden Garner '29

Timpani/Percussion
Cameron Bingham '29
Jackson Jay '26
Spencer Tefft '29, P

Harp
Amaya Sturge '30

Timpani/Percussion
Spencer Tefft '29, P

Violin 1
Sarah Choi '28
Ubaldo Calderon '29
Paige Franklin '26, CCM
Mozea Havens '27, CCM
Jackson Jay '26
David Salo '29
Everett Skubinna '27
Aiko Songhurst '30
Elise Wadle '27

Violin 2
Simon Bessler '29
Cameron Bingham '29
Nadia "Dawn' Dixon '30
Mona Hendriks '30
Aaron Levi '28
Niko Malm '29
Sam McBride '27, CP
Katy McCullough '27
Anabel Moore '28, CP
Grace Shirley '28
Maria Sampen, faculty member

Viola
Anna Choi '29, CP
Elinor Cummings '29, CP
Maeve Gregory '28
Hunter Klotz '27, P
Josh Leach '30
Teddy Murphy '30
James Nichols '30
Mika Shor '28, AP
Ava Strasser '27
Lydia Swinton '30
Egeton Thomas, guest performer

Cello
Grant Chythlook '29, P
Madeleine Coleman '28
Sarah Galpern '28, AP
Evelyn Lockerbie '30
Olivia Putz '27
Kio Ryan '30

Bass
Logan Bishop, guest performer
Khloei Budke '30
Francis Garry-Skujins '30
Lucille Hamilton '28, P

Orchestra Manager
Sarah Choi '28

CM = concertmaster
ACM = assistant concertmaster
P = principal
CP = co-principal
AP = assistant principal

PUGET SOUND JAZZ ORCHESTRA

Jeff Chang, director

Alto Sax
Charlee Dobson Cohen ’27
Annabell Chessler ’29

Tenor Sax
RJ Rosales ’27
Chase Miller ’27

Bari Sax
Campbell Botts ’28

Trombone
Lila Wright ’27
Graham Whitney ’27
Leo Wadey ’30
Seamus McMillan ’28
Esten Hubbard ’30

Trumpets
Curtis Swanson ‘29
Tyler Ferrira ’30
Jake Schaal ’27

Guitar
Max Reisinger ’28

Bass
Landon Crain ’28

Drums
Henry Bernhardt ’29

BIOGRAPHIES



ANNA JENSEN'S passion for music translates to her deep involvement in music education. In addition to instructing at the University of Puget Sound, she is the executive director of the Tacoma Youth Symphony Association. During the summer she teaches at The Evergreen Music Festival and The Hammond Ashley Bass Workshop. Jensen has also taught at Central Washington University, Pacific Lutheran University, Bowling Green State University, and was a graduate student instructor at the University of Michigan. In recent years, Jensen was awarded the *Outstanding Master Studio Teacher Award* from the American String Teachers Association, WA Chapter and the Washington State Music Educators Association "Friend of Music" award.

As a conductor, Jensen is a frequent clinician, adjudicator, and guest conductor for contests, festivals, and workshops across the Pacific Northwest, including Alaska. She has conducted numerous All-State orchestras, regional honor groups, summer music festival orchestras, and city-wide orchestra festivals. During the year, Jensen conducts the University of Puget Sound Symphony Orchestra, the Tacoma Youth Philharmonic at the Tacoma Youth Symphony Association, and is the director of orchestras at the Annie Wright Schools.

Jensen is the assistant principal bassist of Symphony Tacoma and regularly performs with orchestras and chamber ensembles across the region including the Paramount Theater Orchestra. She has performed with the Second City Chamber Music Series, the Icicle Creek Chamber Music Festival, the Kairos Music Festival and Lyceum, the Rackham Chamber Music Series, and the All Rivers at Once contemporary music series. Her vast interest in contemporary music has brought about numerous new chamber music works for the double bass and she has presented the world premieres of these works. She can be heard on William Bolcom's Grammy Award winning recording of his "Songs of Innocence and Experience", conducted by Leonard Slatkin.

Over the years, Jensen has been the featured double bass soloist with the Everett Philharmonic Orchestra, the Lake Chelan Bach Festival Orchestra, the Pacific Lutheran University Symphony Orchestra, the Wenatchee Symphony Orchestra, and the Tacoma Young Artists Orchestra. Jensen has won the Spokane Allied Arts Young Artist Competition, the Helen Snelling Crowe Competition, and was a finalist in the American String Teachers Association National Solo Competition.

Receiving her doctorate in musical arts degree in double bass performance at the University of Michigan, she studied with Dr. Diana Gannett and was a graduate student instructor. She holds degrees from the University of Michigan (DMA and MM) and Central Washington University (BM) and has been the recipient of the Mildred Tuttle Fellowship, the Farrell Merit Scholarship-Grant and was awarded the Presser Scholar. When not performing or teaching, Jensen can be found exploring the outdoors with her spouse and four children, hiking in the woods, or encouraging her own family's improvisational skills and joy of music!

Jensen is a Pierce County Arts Commissioner, where she represents District 7. She also serves on the Equity Review Team for the Tacoma Public Schools and the Finance Committee for the International Society of Bassists.



JEFF CHANG originally from Taipei, Taiwan, is a dedicated public school teacher who has been shaping young minds since 2007. His passion for music education has not gone unnoticed, as he achieved the title of quarterfinalist for the prestigious Grammy Music Education Award.

In addition to his teaching role, Chang leads the Decatur Jazz Band, which has claimed the 47th Downbeat Outstanding High School Large Ensemble award. He also serves as the jazz director at the Birch Bay Band Directors Workshop and is the current WMEA jazz curriculum officer.

Beyond his teaching and leadership roles, Chang is an active performer and clinician in the Pacific Northwest and internationally. Through his music, he continues to inspire and influence students and musicians alike with his knowledge and talent.

Chang holds an MM degree in jazz saxophone performance from the New England Conservatory. Additionally, he has a BA in saxophone performance from Cal State Hayward University. He performs regularly around the great PNW as a saxophonist. He enjoys food and long-distance running.



ARNT ARNTZEN was one of the most in-demand plectrum banjo and guitar players in the traditional jazz scene in New York City, where he lived from 2017 to 2025. Since moving to Tacoma in 2025, he has played music across Puget Sound. In addition to leading his own trio, called Arnie and His Rhythm, he held the guitar chair in both the Grammy Award-winning Vince Giordano and the Nighthawks, as well as The Louis

Armstrong Eternity Band, which performed weekly at Birdland Jazz Club. Arntzen has performed in many of the top concert halls and venues in and around NYC, including Jazz at Lincoln Center, Symphony Space and the Ear Inn. With his hard-swinging rhythm and remarkable singing voice, Arntzen has helped audiences across North America get out of their seats and dance.

He and his brother Evan co-lead The Brothers Arntzen, and are featured in Three Generations of Jazz with their grandfather Lloyd and parents Georgina and Tom. Arntzen began learning music at a young age from his family, and earned a Bachelor of Arts degree in Jazz and Contemporary Guitar from Vancouver Community College in 2014.

PROGRAM NOTES

Program Notes: Partita for Orchestra and Bluegrass Band

Bluegrass History in a Nutshell:

One of the most distinctly American of all forms of music, the name "bluegrass" originated with Bill Monroe's band "The Bluegrass Boys", and the genre had its official start in the rural south after World War II. Characterized by acoustic instruments playing most often at the speed of light, intensely tight ensemble playing, the passing of solos, and "chunking" on the offbeats, this music was the music of the common man, flourishing at church picnics, barn dances, and other social occasions, perhaps because there was no other mode of reproduction in the rural communities. Like America itself, this music was an amalgamation of gospel, folk, and tunes brought over by immigrants from the "old country", most significantly from Ireland and Scotland. But though many of the tunes are direct transplants from the "islands" the only instrument to make the jump was the fiddle. In Ireland, the bands tended to be made up of pipes, harp, fiddle and accordion. The first fiddle contest was documented in America in 1736, and though fiddles (and their players) were considered a "mite disreputable", they were a prerequisite any time folks got together to have a good time. In addition to the European tunes and dance rhythms, African phrasing and syncopation came into play, most significantly with the banjo, originally an African import. Guitar was a latecomer, arriving only in the late 19th century, when Sears and Roebuck catalogs made them widely accessible. From continental Europe, came the bass, the mandolin (Italy), and occasionally the dulcimer (Germany).

A rich heritage:

Bluegrass and the Scotch- Irish tradition that it grew out of it is rich in cultural continuity. Like all true folk music, this is music of the people, representing their hopes, their religion, their loves, their conflicts, and in pre electric cultures that were only marginally literate, it was immensely powerful. The bards and harpists of old time Ireland were like traveling journalists, always welcome, bringing news of other places and keeping track of an oral history. When England began showing an interest in colonizing Ireland, the political tensions were accurately reflected in Ireland's folk music to the point that in mid-16th century Henry VIII suppressed the activities of the musicians and Elizabeth I flatly declared that harpers and bards were to be "executed whenever found". Such legislation, however, only more sharply delineated the lines between the classes and bolstered the role of musicians as a custodian of native culture. For the upper classes, there was the music of Bach, Handel, Mozart, performed in drawing rooms by musicians in powdered wigs; for the commoners there was the vibrant

folk tradition, useful for dancing, loving, drinking, mourning, and otherwise living life.

The Nashville Chamber Orchestra Approach:

As always, my interest as a composer is in the common factors rather than the differences. Both were acoustic, both were rich in rhythms that substituted for the necessity of percussion, both were characterized by dances of various meters and tempos. The term partita first originated in the late Baroque era (early to mid-1800's) most significantly in J.S. Bach's brilliant Partitas for Solo Violin. Characterized as a suite of dance movements, I am struck by the similarity rather than the difference in the forms. While the folk tunes were called reels, jigs, and hornpipes, the more "legitimate" composers called them Sicilianos, Courantes, and Allemandes, but the result was still lively toe-tapping melodies that accurately reflected the lively culture of the time.

And now, the piece:

This is a composition in eight short movements featuring bluegrass band interspersed and blended with the classical chamber orchestra, hopefully authentically representing the colorful history of both genres.

I. Overture- Orchestral Introduction

II. "Whiskey Before Breakfast"- I thought it interesting to take one tune, the well-known bluegrass classic "Whiskey Before Breakfast", and bring it through an evolution of sorts. Beginning with the ground bass and simple harmony characteristic of William Purcell (England- mid 1700's), I then added the contrapuntal movement of Pachelbel (Germany- late 1700's). The overly ornamented style of the Rococo era (early 1800's) evolved into the lyrical charm of the classical period (mid 1800's) before morphing into the strong offbeats and duple rhythms so characteristic of bluegrass. When the Nashville Bluegrass Band takes over the now-familiar tune in their full glory, it is my hope the listener will understand how related and interwoven these traditions really are.

III. Siciliano- "Down in the Willow Garden" An authentic fiddle tune from old-time Ireland, this is typical of the pastoral mood of a siciliano, with its simple dotted phrases and 6/8 meter.

IV. Allemande- "Widow's Dawn" There were two typical tempos for Allemande. Though original, this movement is the haunting model adagio typical of the early Baroque era.

V. Courante- "Young Jane"

VI. Allemande- "Denver Belle" The pairing of a gentle waltz followed by a more moderate dance in duple meter was almost always a part of the instrumental suites from the 1600's.

VII. Loure- "Cro'Chaillain" Very roughly based on a Scottish folk song (English title- Colin's cattle), this majestic dance is essentially a slow gigue.

VIII. Breakdown- "Leather Breeches" Typically the most animated of the "old-time" dances, this is a classic bluegrass tune that really can't go too fast. Wish us luck! And notice the typical ending, termed by those in the know, "a shave and a handshake."

About the Conni Ellisor

It is exactly this quality of being "accessible, exciting, and inspiring to musicians and audiences alike" that is the hallmark of Conni Ellisor's work. Her critically-acclaimed compositions are the beneficiaries of a brilliantly varied career. She has used her journey – formal training at Juilliard, early success in the classical world as a member of the Denver Symphony, concertmaster of the Boulder Philharmonic, first violin in the Athena Quartet (now the Colorado Quartet), and eventually as assistant concertmaster and soloist with the Nashville Chamber Orchestra, along with extensive work in the commercial world as a top-call session violinist and arranger – to inform her current musical statements.

Conni Ellisor's contributions to the orchestral repertoire include such uniquely American works as *Blackberry Winter* for mountain dulcimer and strings and *Whiskey Before Breakfast – Partita for Bluegrass Band and Strings*. *Blackberry Winter* has generated widespread NPR airplay and was featured on *All Things Considered*. Her long and productive association with the Nashville Chamber Orchestra resulted in the premieres of 11 of her works. Three were recorded for broadcast by NPR's *Performance Today*, and her "Conversations In Silence" became the title track on the orchestra's 1997 debut album on Warner Bros. NPR Senior Producer Benjamin Roe's comment that "the NCO truly is what's new in classical music" is a testament to Ellisor's groundbreaking contributions to the group's repertoire. Among the pieces commissioned by the NCO was *Sea Without A Shore*, written for orchestra, marimba and percussion and premiered by the NCO, Christopher Norton and world-renowned percussion ensemble NEXUS. Other of her works have been premiered and recorded by the St. Paul Chamber Orchestra, London Symphony, Nexus Chamber Orchestra, Denver Brass, Camelli Quartet, New York Treble Singers, Hamburg Radio Orchestra and the London Philharmonic.

A passionate and engaging educator as well, Ellisor has written multiple works for the Arlington (NY) High School Philharmonia Orchestra and recently completed a three-year residency with Stringendo, a nonprofit community strings program in upstate New York. The partnership has resulted in seven new works for varying levels of string orchestra. Belmont University recently led a 2022 consortium of more than 20 College Band Directors National Association (CBDNA) member colleges to commission Ellisor's first piece for wind ensemble, "Keepers Of This House". Her orchestral works "Diaspora" and "Concerto for Marimba" have since been orchestrated for wind ensemble.

Commission and premiere highlights include "Diaspora" by the Nashville Symphony (2011), her second concerto for mountain dulcimer and orchestra, "Broad Band of Light", by the Tucson Symphony (2012), "Tres Danzas De Vida" by the Arlington (NY) High School Philharmonia Orchestra (2013), "Fort of Shadows" by the Arlington High School Sinfonia Orchestra (2014), and "The Bass Whisperer", a concerto for electric bass written with and for 5x Grammy-winning bassist Victor L. Wooten and commissioned by the Nashville Symphony, the Colorado Symphony, and the Chicago Sinfonietta (2015/2016). She has also written and recorded the score for the SONY/Affirm film *All Saints* (2017) with composer/multi-instrumentalist (and husband) John Mock, through their production company, Drowsy Maggie Productions. The 2023-24 concert season featured the premieres of a work called "A Woman Without Apology," commissioned by a consortium led by ROCO, and including the Richmond Symphony and the Wisconsin Chamber Orchestra.

Conni Ellisor's works are represented by LeDor Publishing (orchestral) and Murphy Music Press (wind ensemble).

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise. Most performances are broadcast at *pugetsound.edu/schneebecklive.*
Tickets available at *tickets.pugetsound.edu*, in the Puget Sound Logger Store, or at the door.

SATURDAY AND SUNDAY, NOV. 21 AND 22
Chamber Music Concerts I and II
Alistair MacRae, director
Schneebeck Concert Hall, 2 p.m.

WEDNESDAY, DEC. 2
Noon Convocation
Student recital performances
Schneebeck Concert Hall, noon

FRIDAY, DEC. 4
Wind Ensemble and Concert Band
Rachel Zephir, conductor
Schneebeck Concert Hall, 7:30 p.m.

SATURDAY, DEC. 5 and SUNDAY, DEC. 6
WinterFest – featuring the Adelphian Concert Choir and Voci d'Amici
Steven Zopfi, conductor; Jieun Yun, organ; Rev. David Wright '96, narrator
Kilworth Memorial Chapel
Saturday at 7:30 p.m. | Sunday at 2 p.m.
Tickets required: $15 general admission; $10 senior, military, Puget Sound faculty, staff; $5 students

All listings are subject to change. For the most current information about upcoming arts events and lectures, visit *pugetsound.edu/events*.

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact *25Live@pugetsound.edu*, or visit *pugetsound.edu/accessibility*.

LAND ACKNOWLEDGEMENT

We acknowledge that this event takes place on the ancestral territory of the Puyallup Tribe and the Lushootseed-speaking people, whose relationship with the land continues to this day.

We respectfully acknowledge and honor the history and presence of Indigenous students, staff, and faculty here at Puget Sound. We who are guests on this land offer our gratitude for the opportunity to make music together here.

The School of Music strives to recognize, include, and respect all of the peoples and musical traditions that make up our community.

The **School of Music** at University of Puget Sound, situated within a nationally recognized liberal arts university, prepares students to be broad-minded, creative, arts-aware social leaders. We attract highly engaged student musicians and empower them to create the diverse musical offerings and effective educational programs of the future.

From the classroom to the concert hall, we cultivate students' self-expression, cultural competency, and critical engagement. Through a wide variety of public offerings and a vibrant Community Music program, the School of Music enriches the cultural life of both the Puget Sound campus and surrounding communities.

Community Music, a division of the School of Music, welcomes people of all ages and skill levels to participate in music lessons and classes throughout the year. *pugetsound.edu/communitymusic* | 253.879.3575

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